TWENTY SECOND EDITION

The PETERSON SYSTEM

OF PLAYING THE

GUITAR WITH STEEL

IN THE

HAWAIIAN MANNER

DESIGNED FOR SELF STUDY

BY

N. B. BAILEY.

Price One Dollar

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SHE SANG ALOHA TO ME
GARDEN OF PARADISE
HILO MARCH (PIANO)
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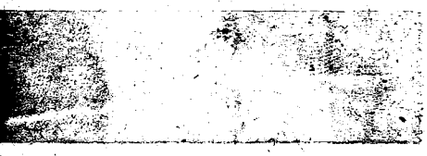

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INTRODUCTORY

The music produced by the Hawaiian style of playing "Guitar with Steel" is so weirdly beautiful, so hauntingly fascinating that one has only to hear it once to understand its sudden leap into popularity.

This popularity was partly brought about by their recent introduction at the Panama Pacific International Exposition where they were so delightfully played by the many Hawaiian Orchestra's, charming several millions of people with fascinating music which they had never heard before.

While this style of playing has been more or less general in the Hawaiian Islands for many years, it remained for Prof. J. Kalani Peterson to develop the system. The artistry which he has applied to it, has rightfully bestowed upon him the reputation of being the foremost virtuoso on the instrument.

The author has spared no pains in analyzing the subject and in arranging this method in a clear concise manner, so that it can be easily understood by any one who will give it faithful study.

Each step has been carefully considered and the student who painstakingly follows instructions is absolutely certain of obtaining satisfactory results.

RUDIMENTS OF MUSIC

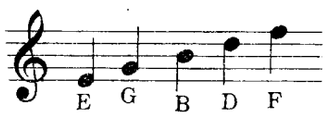
In order to play any musical instrument properly it is important that the student become familiar with the Rudiments of Music.

THE STAFF, is five parallel horizontal lines

NOTES, etc, these are characters which indicate the duration of Notes on the Staff.

PITCH, is determined by the location of the Notes on the Staff

TREBLE CLEF, This sign is placed at the beginning of each piece of guitar music, and signifies that the music is to be played in the treble clef.

NAMES OF THE NOTES – on the lines 

on the spaces between the lines

the two above and below the lines

LEGER LINES, – The above eleven notes are not enough to indicate all the tones in use, and it is necessary to add short lines (termed Leger Lines) above and below the Staff.

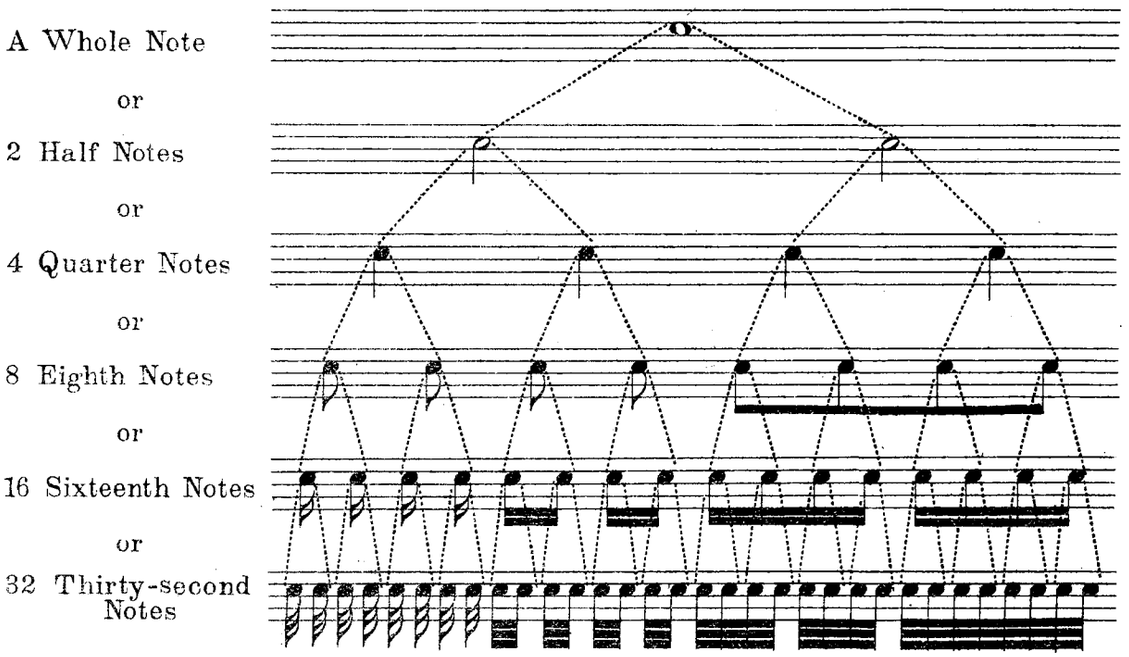
TABLE OF NOTES

Leger lines above the Staff

Leger lines below the Staff

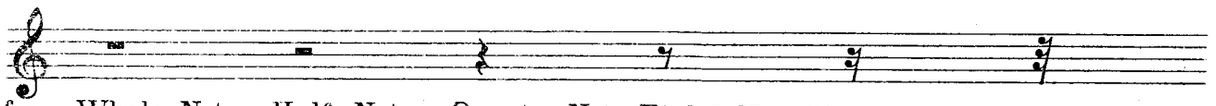
DURATION OF TONES,- Tones have different durations, or lengths, which are expressed by the different forms of the note

COMPARATIVE VALUE OF NOTES



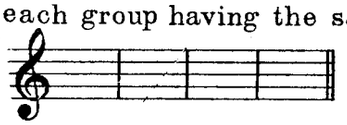
RESTS,- These are characters representing silence, each Note has an equivalent Rest.

TABLE OF RESTS



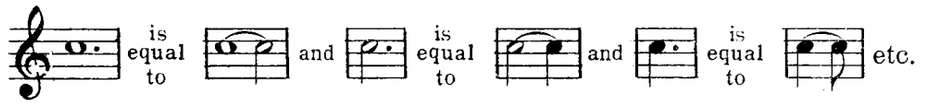
Rest for – Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Thirty-second Note]

BARS,- In writing music, the notes are divided into groups, each group having the same time or duration. The dividing lines are termed Bars.



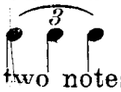
THE DOUBLE BAR, is used at the end of a strain.

MEASURES - The spaces between the Bars are termed Measures.

DOTTED NOTES – A Dot placed after a note increases the time value of the note one half, thus: 

THE SHARP, (♯) indicates that the note before which it is placed is to be raised one half tone, or one fret on the guitar.

THE FLAT, (♭) indicates that the note before which it is placed is to be lowered one half tone, or one fret on the guitar.

THE TRIPLET, is a group of three notes of equal value tied together with a curved line which has the figure three *(3)* placed under or over it. 

When so marked the three notes are to be played in the time of two notes of the same kind.

DOUBLE TRIPLETS,

, are six notes played in the time of four.

SCALES

Ascending or descending from any given note by tones and semitones in regular order, for eight tones produces a Scale. Each note of the scale is termed a Degree.

There are seven Intervals or spaces between these eight Degrees, five of which are whole tones and two of which are half tones.

There are two kinds of scales formed in this manner, termed Major and Minor.

THE MAJOR SCALE

In the Major Scale the semitones occur between the third and fourth and the seventh and eighth degrees thus:

THE MINOR SCALE

The Minor Scale differs from the Major Scale only in the location of the semitones. There are two kinds of Minor Scales – Harmonic and Melodic. We will only deal with the latter form in this work.

The Melodic Minor Scale differs in ascending and descending.

Ascending, the semitones occur between the second and third and between the seventh and eighth degrees.

Descending, the semitones are between the sixth and fifth and between the third and second degrees.

EXAMPLE

Each Major and Minor Scale derives its name from the note on the first degree. This note is termed the Key Note.

There are twelve Major and twelve Minor scales, one each for every note.

TABLE OF SIGNATURES OF SHARP KEYS

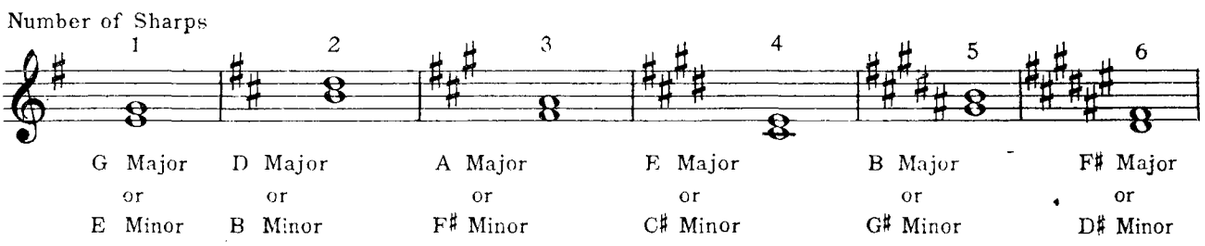
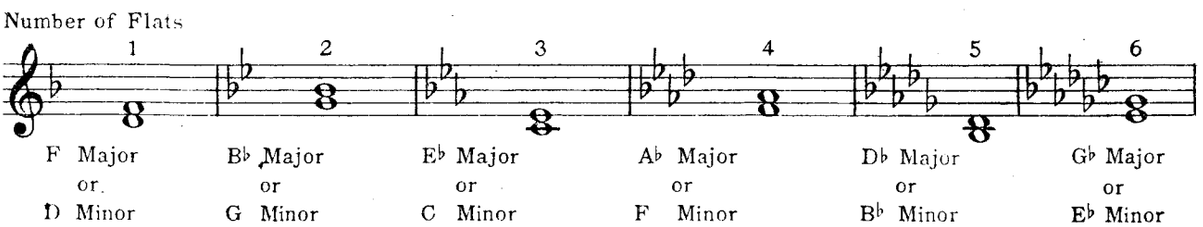


TABLE OF SIGNATURES OF FLAT KEYS



THE INTERVALS are named as follows,—

THE CHROMATIC SCALE

The Chromatic Scale ascends and descends entirely by semitones.

EXAMPLE

EXPLANATION OF TIME

The importance of Time (or Rhythm) can not be over estimated and the student should give most careful study to the following:

COMMON OR $\frac{4}{4}$ TIME

In this kind of time there are four counts in a measure; each count is represented by a quarter note.

Count carefully each measure in the following examples:

$\frac{2}{4}$ TIME

Each measure has only two counts, but each count is represented by a quarter note, as in common time.

$\frac{3}{4}$ TIME

Three quarter notes to a measure, one count to each quarter note.

$\frac{6}{8}$ TIME

In $\frac{6}{8}$ time the eighth note is the unit of time and there are six in a measure.

This kind of time is often counted two in a measure, thus:

Other kinds of time are as follows, $\frac{2}{2}$, $\frac{3}{2}$, $\frac{6}{4}$, $\frac{9}{4}$, $\frac{3}{8}$, $\frac{9}{8}$, $\frac{9}{16}$ etc. In each case the top figure designates how many counts there are in a measure, and the bottom figure designates which kind of a note receives one count.

THE SLUR

When two or more notes on different degrees of the staff are tied together by a curved line, it is understood that the notes included are to be played with a single vibration.

EXAMPLE

THE TIE

When two or more notes on the same degree of the staff are connected by a curved line, the notes so included are to be held through their total time, or played as one note.

EXAMPLE

THE STACCATO

This means that the string is to be picked sharply and that the tone is to be stopped at once, the vibration not being allowed to continue longer than sufficient to be audible.

The Staccato is indicated by a dot (.) placed over or under a note.

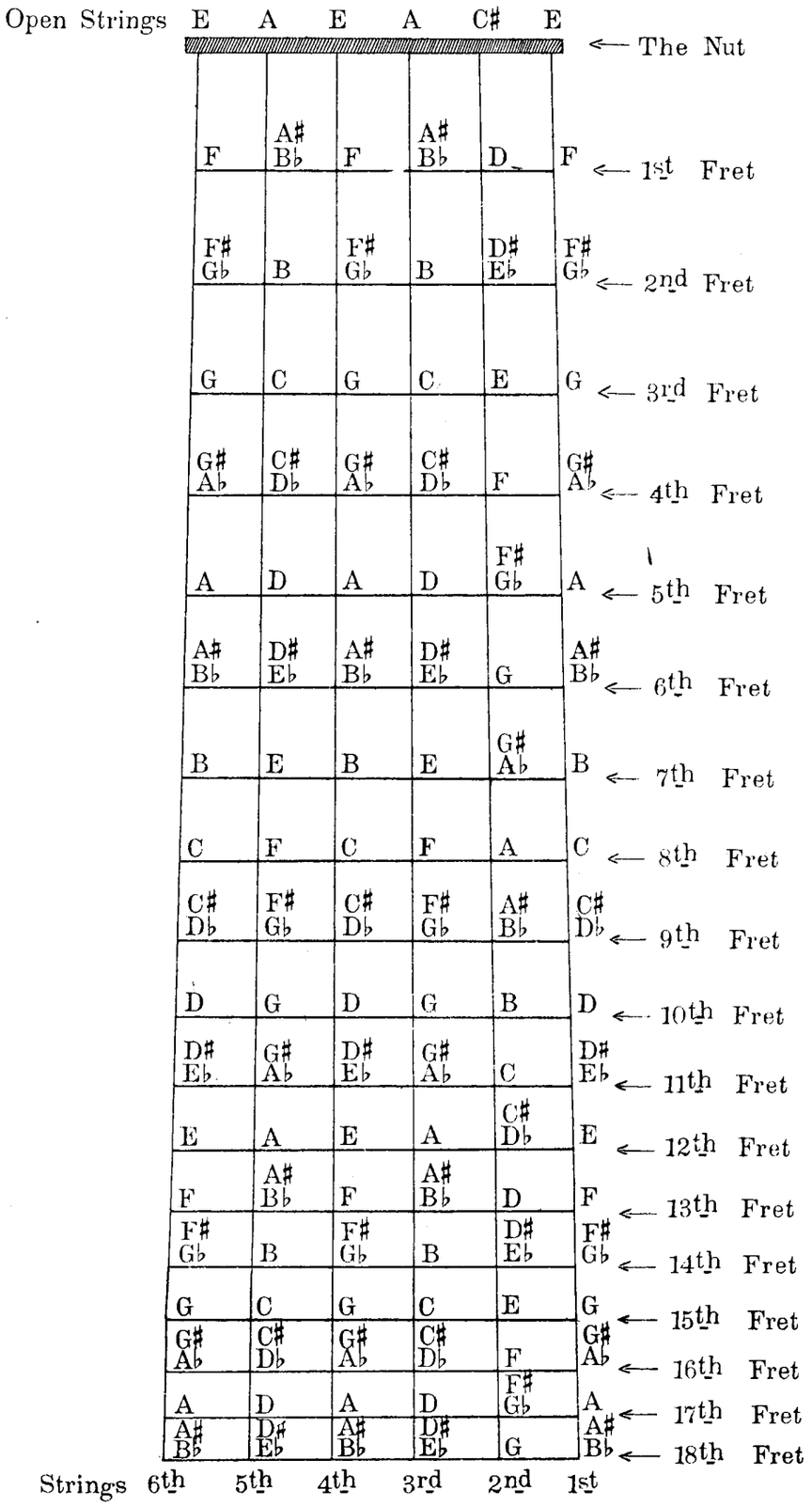
EXAMPLE

SYNCOPATION

Syncopation is accenting or emphasizing a note which is not on the beat or accent, thus.—

DIAGRAM OF GUITAR FINGERBOARD

SHOWING ALL THE NOTES OF THE CHROMATIC SCALE


Open Strings E A E A C# E
The Nut
F A#/B♭ F A#/B♭ D F
1st Fret
F#/G♭ B F#/G♭ B D#/E♭ F#/G♭
2nd Fret
G C G C E G
3rd Fret
G#/A♭ C#/D♭ G#/A♭ C#/D♭ F G#/A♭
4th Fret
A D A D F#/G♭ A
5th Fret
A#/B♭ D#/E♭ A#/B♭ D#/E♭ G A#/B♭
6th Fret
B E B E G#/A♭ B
7th Fret
C F C F A C
8th Fret
C#/D♭ F#/G♭ C#/D♭ F#/G♭ A#/B♭ C#/D♭
9th Fret
D G D G B D
10th Fret
D#/E♭ G#/A♭ D#/E♭ G#/A♭ C D#/E♭
11th Fret
E A E A C#/D♭ E
12th Fret
F A#/B♭ F A#/B♭ D F
13th Fret
F#/G♭ B F#/G♭ B D#/E♭ F#/G♭
14th Fret
G C G C E G
15th Fret
G#/A♭ C#/D♭ G#/A♭ C#/D♭ F G#/A♭
16th Fret
A D A D F#/G♭ A
17th Fret
A#/B♭ D#/E♭ A#/B♭ D#/E♭ G A#/B♭
18th Fret
Strings 6th 5th 4th 3rd 2nd 1st

NOTE: In playing Guitar with steel, it is possible to play on the strings beyond the last fret, in which case the player must rely solely upon the ear.

THE GUITAR

Any ordinary Guitar can be used for playing with Steel, by raising the nut (see diagram page 14) so that the strings lay slightly less than one eighth of an inch higher than the first fret.

It is usually better to take your instrument to a repair man and have a new nut made, this should cost not more than one dollar.

Do not attempt to play with steel until this is done, for if the strings while vibrating, touch the frets a disagreeable noise is produced.

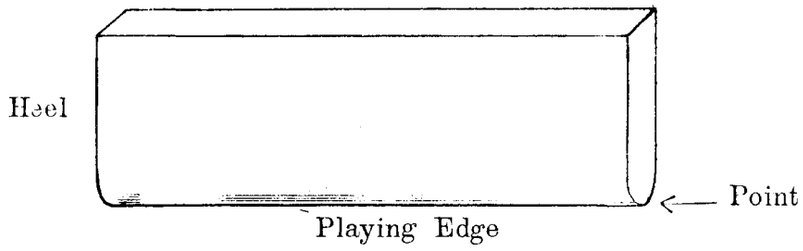
Steel strings are used as in the ordinary method of playing, except that Guitar B, or second strings are used for both first and second string in playing with steel.

When the strings are new they are apt to be rough, causing a scratching sound when the steel is used. To overcome this, rub briskly with flat edge of steel.

THE STEEL

The Steel should be a piece of highly tempered steel about 3¼ inches long, 1 inch broad and ¼ inch thick. The lower edge is rounded and must be kept highly polished and perfectly smooth.

ACTUAL SIZE OF STEEL

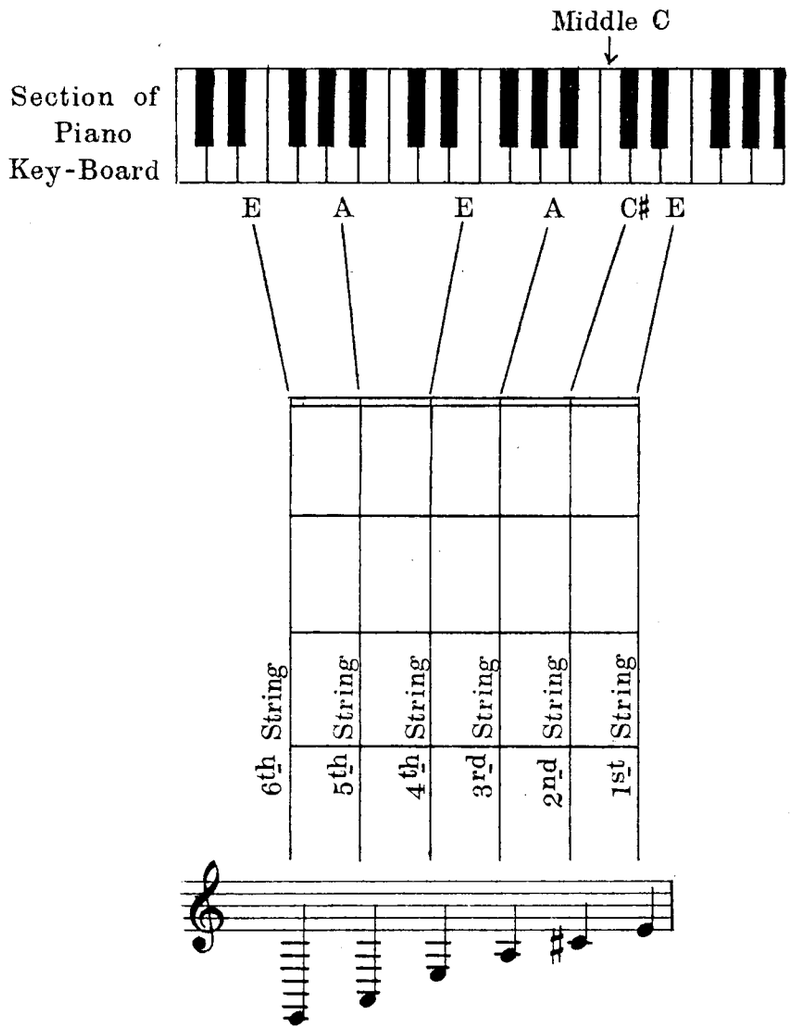


The Steel is very important and much of the student's success depends upon the possession of a first class article.

There have been a great many different shapes in use and many experiments have been made with glass and other substitutes but the above is used by all recognized artists on the instrument.

TUNING

DIAGRAM



The above gives the actual pitch on the Piano, but as guitar music is written an octave higher than it sounds, the following is the correct notation.

At first it is advisable to tune each string to its corresponding tone on the Piano, as shown above.

In a short time the ear will become accustomed to the intervals and it will only be necessary to tune the third string, "A," to the same tone on any instrument. Using this string as a base it will be easy to tune the rest.

NOTE: It will be well to procure an "A" tuning pipe or fork.

HOW TO HOLD THE GUITAR

Lay the instrument flat across the lap with the neck of guitar on the left leg, just above the knee. The upper part of the body of guitar rests on the inside of left leg. The lower part of instrument is held on right leg, close to the thigh.

When held correctly the fingerboard points away from the performer at an angle of about 30 degrees. This allows free movement of the left hand and arm in all positions.

POSITION OF RIGHT ARM AND HAND

The right arm should be held in a natural and easy position. Rest the forearm, just below the elbow, firmly against the center of the bottom edge of the guitar.

To steady the hand rest the little finger on the instrument a little below the sound hole. Arch the wrist slightly. Pick the strings over the center of the sound hole.

As a general rule the first two strings are picked with the first and second fingers, and the other four strings with the thumb.

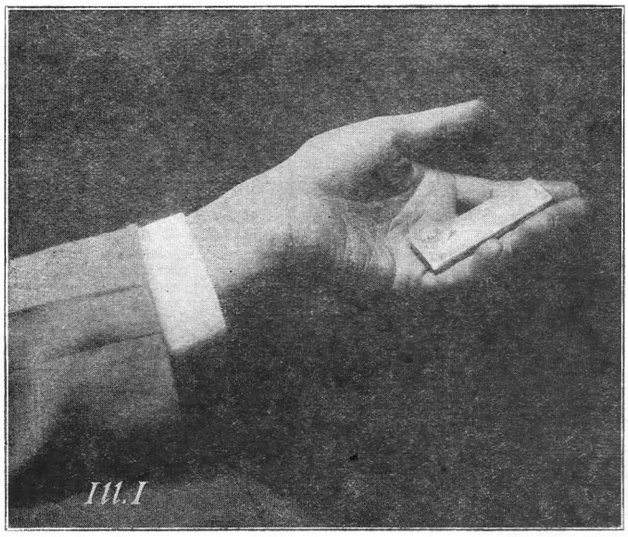
Thimbles should be worn on the first two fingers. These greatly enhance the tone and protect the finger tips.

Some players use a thimble on the thumb, but this practice is not recommended.

Carefully study the full page illustration of Prof. Peterson which appears immediately after the title page. Remember: a free easy position must at all times be maintained.

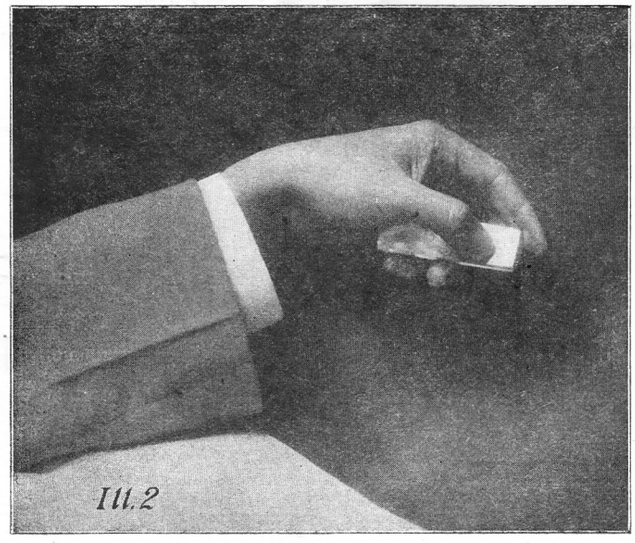
HOW TO HOLD THE STEEL

First lay the steel across the fingers with oval edge down as shown below



Now curve the third and little finger around the bottom of the steel covering about one inch of the edge. The first finger supports the lower end of the steel on the ball of the finger, just below the first joint. Hold the steel in place with the ball of the thumb.

The steel is simply sustained by the hand, and under no circumstances is to be held tightly

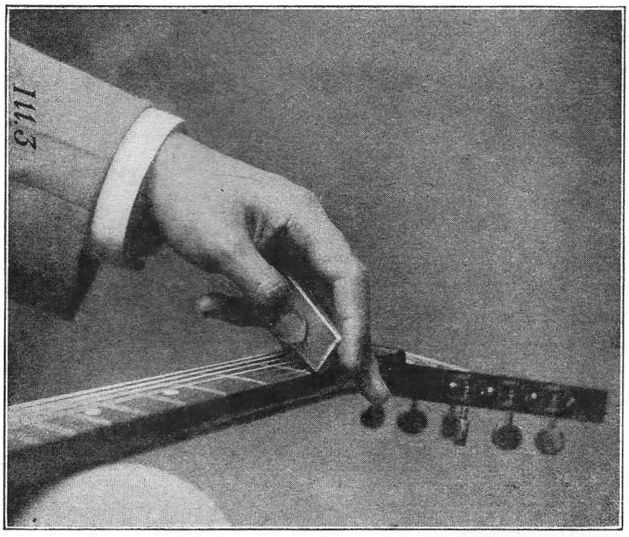


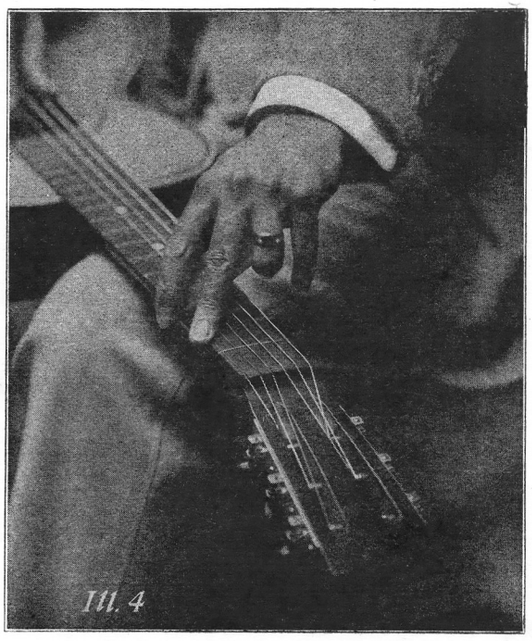
PLAYING ON SINGLE STRING

Lay the edge of the steel on the string about one quarter of an inch from the point. The steel should be kept parallel with the frets and the heel should be held high so that the steel is at an angle of 45 degrees from the fingerboard.

The middle finger must rest firmly on the string which is being played, about one half inch back of the steel, This is called "Guarding" and must be watched very carefully or unpleasant sounds are sure to result.

Keep the wrist high so that there is no possibility of the steel touching any string except the one being played.





Examine these cuts carefully and refer to them constantly until the proper position is secured and maintained easily.

In playing the Guitar with steel, the frets are used simply as guides. The steel rests lightly on the strings and *never* pushes them down so that they touch the frets.

The following diagram illustrates our system of writing Steel-Guitar music, with complete indication of strings, fingers and frets.

EXPLANATION OF DIAGRAM

The upper five lines represent regular musical notation.

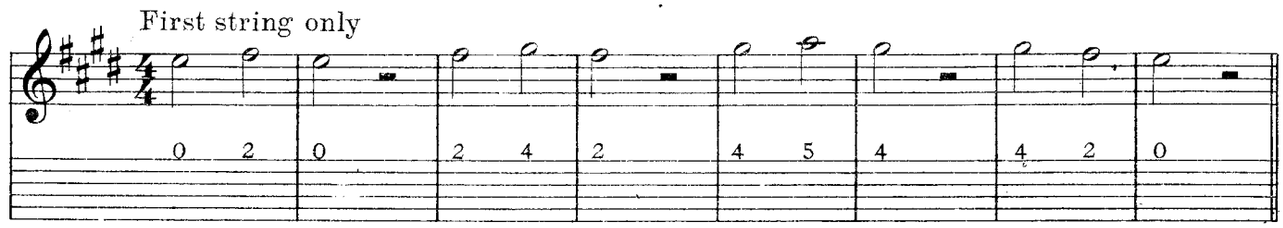
The lower six lines represent the six strings of the Guitar.

The numerals indicate the fret over which the steel is held. (O means open string)

The line under the numeral tells which string to pick.

EXERCISES ON SINGLE STRINGS

1. First string only



2. First and second strings

3. First three strings

4. First four strings

5. All strings

Practice the above exercises carefully, playing each many times until every tone is perfect.
Lift the steel after each tone but *keep Second Finger* on *String*.
Use Thimble for picking.
LISTEN.— If the tone is not clear and pure, the steel is not being handled correctly.

THE TREMOLO

The Tremolo which is the chief charm in this style of playing, is produced by sliding the steel up and down the string for about one quarter of an inch; this is done rapidly but not hurriedly.

The following exercises are for developing the tremolo, and considerable time should be expended upon each.

In playing Steel Guitar the tremolo is used almost constantly, this however must be left to the performer; no set rule can be made governing its use.

Remember that the string must be well guarded at all times.

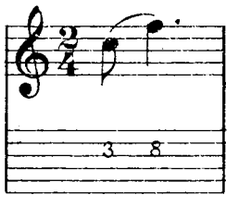
Play each exercise many times — *Always Listen.*

In this exercise do not attempt to use tremolo on notes marked staccato.

HOW TO PLAY THE SLUR, OR SLIDE

Tasteful and accurate use of the Slur, or Slide is very necessary and is not easy of accomplishment.

The student is earnestly advised to bestow careful study on the following instructions and exercises.

EXAMPLE 

Place the steel in position for "C" (third string, third fret). Pick the string firmly in order to produce a strong vibration. Leave the steel on the string for the full duration of the note.

Now, without raising the steel, slide it easily to the "F" on the eighth fret. Do not pick the string at "F", but use tremolo.

After trying this several times, try picking the string lightly at F. Keep steel firmly on string. Be sure to guard well. If the tone is not clear and full or there are overtones or disagreeable sounds you have not mastered the principle. *Stay with it.*

Where the first note of a slur is short it is seldom necessary to pick the second, but when the first is rather long the tone becomes weak and the second must be picked. This is a matter of judgment and must be studied out in actual practice.

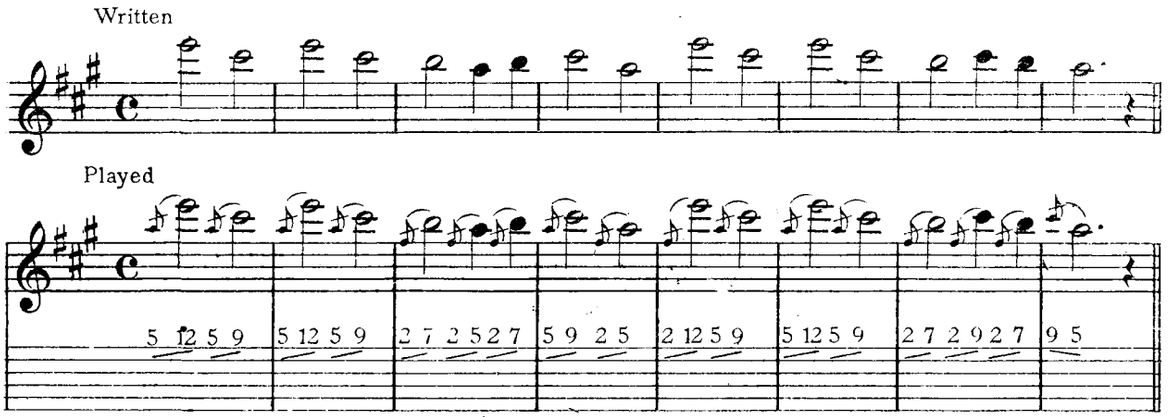
Example where more than two notes are included in the slur.

Start as in preceding example, slide steel to "D," stopping directly over the 5th fret picking the string very lightly, tremolo for value of note, then sliding to "E" in the same manner etc.

The examples given above apply to music as written, but in playing Steel Guitar the slur is used as an embellishment, as shown below.

Where to use the slur in this manner must be left entirely to the taste and judgment of the performer. In the true Hawaiian style of playing it is used very generally, but in the opinion of the author is more effective when not overdone.

EXAMPLE



BARRING

When two or more notes (chords) are played at one time the edge of the steel must stop the different strings which are to be played upon at the proper frets,– this is called BARRING.

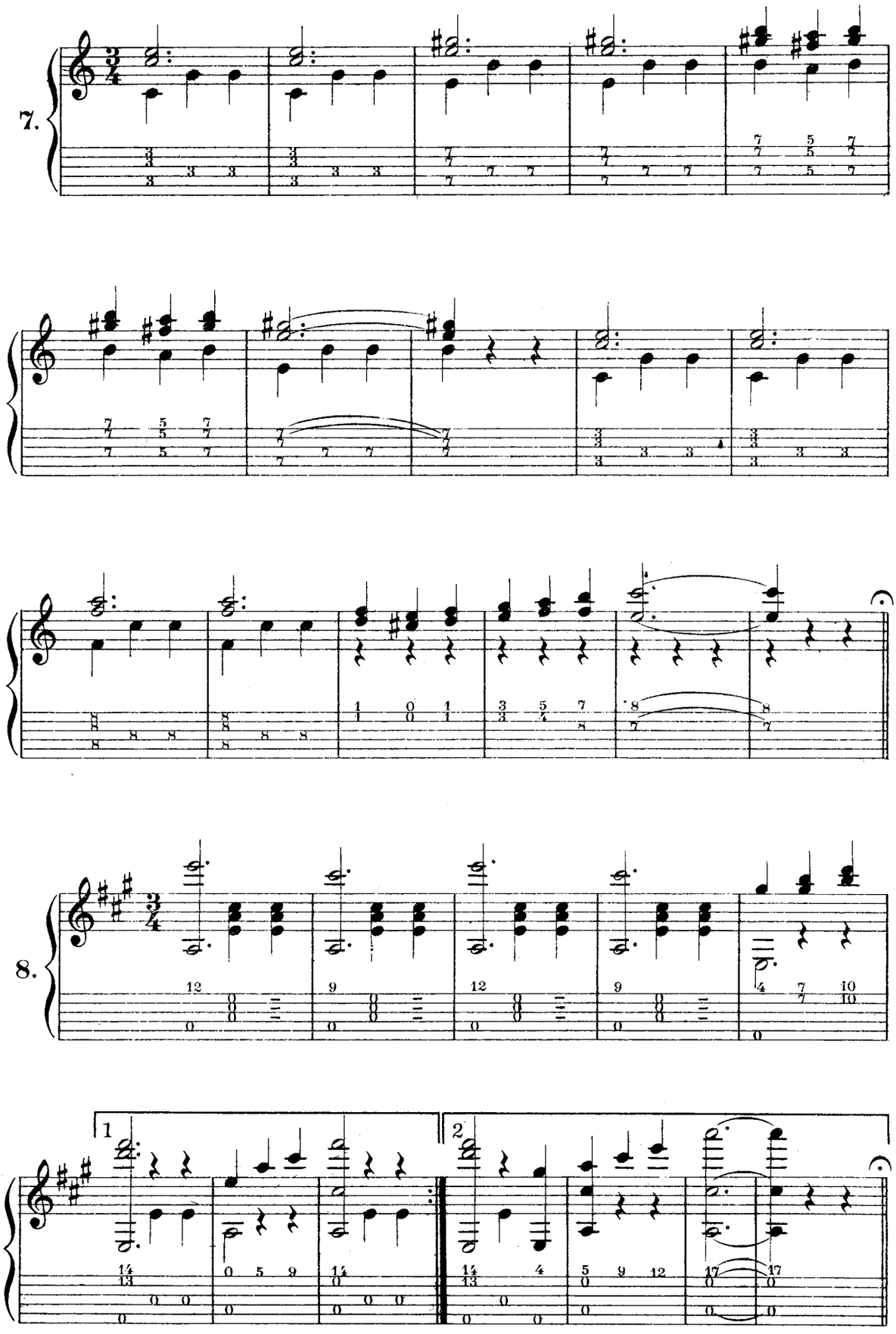
To do this it is necessary to withdraw the fingers from under the steel, although in many cases the little finger can be used to support the upper end of the steel to good advantage. Hold lower end of steel firmly between ball of thumb and first joint of first finger.

This will be found very awkward at first, but with persistence the position will become easy and natural.

Practice the following exercises slowly as they will develop the use of the steel in barring. There should be little difficulty in playing the solos which will be found later in this work.

EXERCISES IN BARRING

4.
5.
6.


7.
8.
1
2

SOLOS

Arranged for Steel Guitar

by

J. KALANI PETERSON

ANNIE LAURIE

Arr. by J. KALANI PETERSON

OLD FOLKS AT HOME

Arr.by J. KALANI PETERSON

HOME SWEET HOME

Arr. by J. KALANI PETERSON

ALOHA OE

Cmposed by JAMES FULTON KUTZ

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HAWAIIAN WALTZ

Arr. by J. KALANI PETERSON

FAIR HAWAII

By JAMES FULTON KUTZ
Arr. by J. KALANI PETERSON

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KREESLAUFEN

Arr. by J.KALANI PETERSON

MOCKING BIRD

Arr. by J. KALANI PETERSON

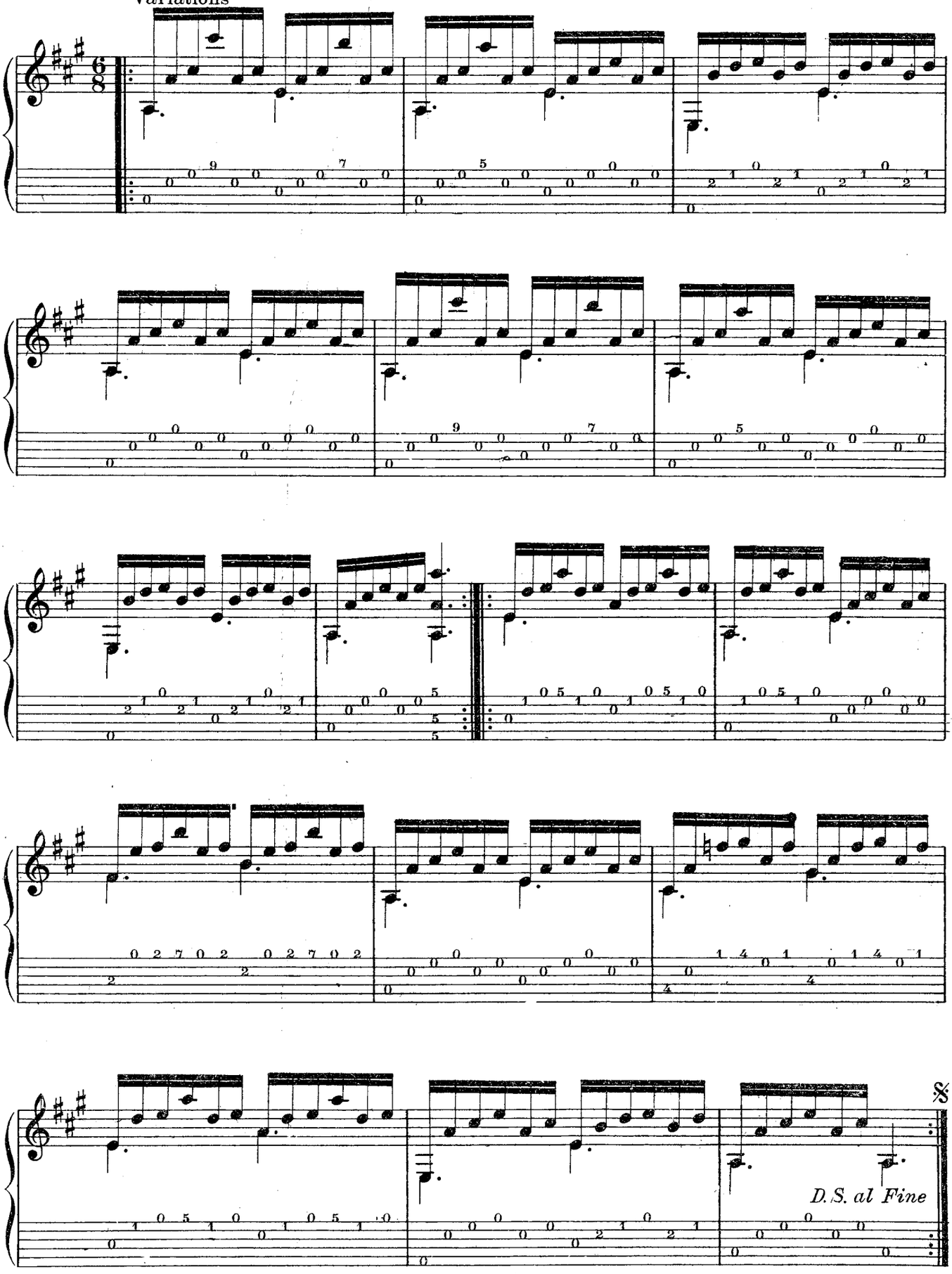
BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Arr. by J. KALANI PETERSON

SPANISH FANDANGO

Arr. by J. KALANI PETERSON

Variations



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